

GRADE

6

KENTUCKY

K-PREP

Kentucky Performance Rating For Educational Progress



READING SAMPLE ITEMS

Spring 2013

The following are the general guides that will be used to evaluate your responses to short-answer and extended-response questions in this test.

Kentucky Short-Answer Questions General Scoring Guide

Score Point 2

- You complete all components of the question and communicate ideas clearly.
- You demonstrate an understanding of the concepts and/or processes.
- You provide a correct answer using an accurate explanation as support.

Score Point 1

- You provide a partially correct answer to the question and/or address only a portion of the question.
- You demonstrate a partial understanding of the concepts and/or processes.

Score Point 0

- Your answer is totally incorrect or irrelevant.

Blank

- You did not give any answer at all.

Kentucky Extended-Response Questions

General Scoring Guide

Score Point 4

- You complete all important components of the question and communicate ideas clearly.
- You demonstrate in-depth understanding of the relevant concepts and/or processes.
- Where appropriate, you choose more efficient and/or sophisticated processes.
- Where appropriate, you offer insightful interpretations or extensions (generalizations, applications, analogies).

Score Point 3

- You complete most important components of the question and communicate clearly.
- You demonstrate an understanding of major concepts even though you overlook or misunderstand some less-important ideas or details.

Score Point 2

- You complete some important components of the question and communicate those components clearly.
- You demonstrate that there are gaps in your conceptual understanding.

Score Point 1

- You show minimal understanding of the question.
- You address only a small portion of the question.

Score Point 0

- Your answer is totally incorrect or irrelevant.

Blank

- You did not give any answer at all.

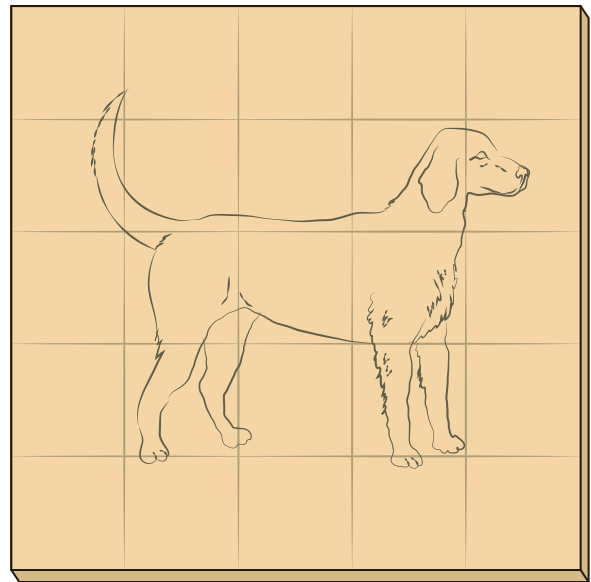
Some of today's artists use painting methods from the past. Read about two of these methods and how they developed over hundreds of years. Then answer the questions that follow.

Renaissance Painting Today

- 1 The Renaissance was a time period in Europe lasting from about 1370 to 1550. During the Renaissance, painters sought to produce paintings that looked lifelike or realistic, and made many improvements in technique. Two important innovations of Renaissance paintings were the use of “underdrawings,” and development of the “sfumato” painting style. Both techniques are described below.

Underdrawings

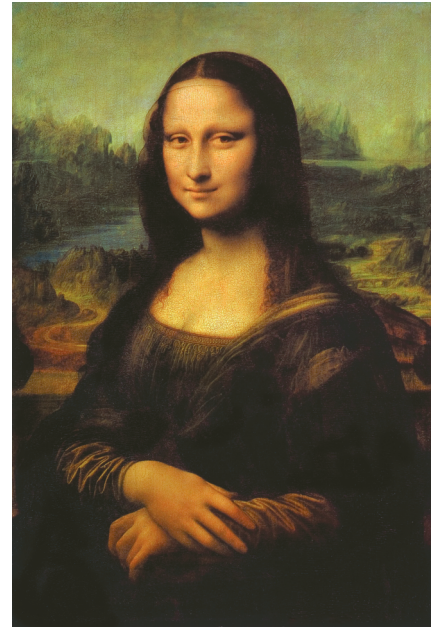
- 2 Paintings are usually much more complicated and difficult to make than drawings. During the Renaissance, canvas and paint were expensive, but paper and chalk were cheap. Artists did not want to start a painting, and then have to discard it. A discarded painting represented a loss of time, canvas, and paint, so artists used a method to make painting more like drawing.
- 3 When an artist was planning a painting, he or she would make a careful drawing called a cartoon. The cartoon was just like the painting, but smaller. It functioned like an outline that a writer creates before writing an essay. Any problems with the idea would become clear in advance, allowing editing and correction. For example, if an artist's idea resulted in there being too many people on the left side of the painting, and not enough people on the right side, the painting would look unbalanced. A careful cartoon would reveal this problem. Then the people in the painting could be rearranged during the cheap chalk-and-paper stage, before using any expensive paint and canvas. Once the cartoon reached a satisfactory level of quality, a grid was drawn on it, dividing it into equally-sized squares.



- 4 A similar, larger grid was drawn onto the canvas for the painting. Then the artist would carefully draw the contents of each square in the drawing into the corresponding larger square on the canvas. This “underdrawing” guided the artist. It was the plan for the painting.

**Sfumato**

- 5 Sfumato (sfoo-mah-toe), or “*smoky*,” is a style of painting developed by Leonardo da Vinci. In this system, pictures do not have hard edges, and colors blend smoothly into one another. The original method for developing a sfumato painting was to use small brushes to build up layers and layers of paint. In the end, brushstrokes were invisible, and objects blurred softly into one another. This produced a very realistic effect, which was new in the history of painting.

**A Non-Sfumato Portrait****A Sfumato Portrait****Today**

- 6 Today, there are many more kinds of painting than there were during the Renaissance. All Renaissance paintings were realistic, whether they showed a person, a landscape, or a still life. Today, some artists paint abstract paintings that do not show realistic images. Others paint recognizable scenes, but in a loose style with little advance planning. Figurative realists still paint realistic pictures of people.
- 7 Because figurative realists have subjects and styles similar to Renaissance subjects and styles, they use modern versions of Renaissance techniques. For instance, many figurative realists still draw careful cartoons for paintings. However, instead of using a ruler to draw a grid directly onto the cartoons, they use computer scanning and graphics software to place grids onto the cartoons.
- 8 However, after that, figurative realists go straight back to Renaissance practices. They draw the larger grid onto the canvas with a ruler, and draw the contents of each cartoon square onto the grid on the canvas.
- 9 These modern painters then begin to paint, usually using a modern version of the original sfumato technique. Sfumato strategies have improved over time, allowing paintings to progress more quickly than they did in the age of da Vinci.

- 10 One modern sfumato technique starts with a thin layer of a “middle tone” color of paint (usually brown or gray) spread evenly over the underdrawing. This middle tone makes it easier to start painting. It is very difficult to paint a full range of light and dark onto white canvas, because the white is so bright and distracting.

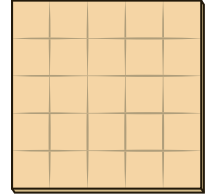
- 11 The painter then builds up the representation of flesh. The painter starts with rich skin colors—much richer than real life. These bright colors provide extra “room” for the highlights and shadows. Placing highlights and shadows dulls the color, so it is best to start with too much color.

- 12 The skin colors used include rich reds and yellows. The highlights are mostly white and pale yellow. The shadows are mostly brown and black. Carefully mixing the highlight colors and shadow colors into the rich skin colors gradually produces a realistic image.

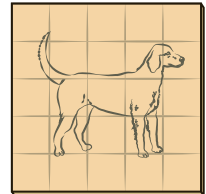
- 13 While this technique yields a sfumato softness, it is done with large

Modern Use of Renaissance Techniques

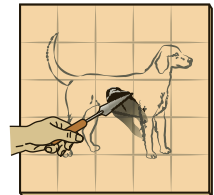
Step 1: Draw a grid on the canvas.



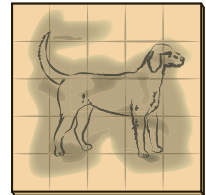
Step 2: Redraw the cartoon drawing on the canvas.



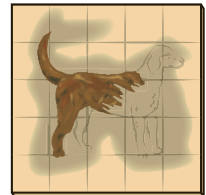
Step 3: Choose a color for the thin, medium-tone coat.



Step 4: Spread the color over the area to be painted.



Step 5: Build up the colors.



Step 6: Blend in lights and darks.





brushes instead of small brushes. This means that it takes weeks to finish a painting, instead of months.

- 14 These modern figurative painters have discovered that the techniques of the Renaissance hide a secret: the preparation and technique are so careful that they are like a science. Yet it is exactly this careful preparation that gives the impression the artist has effortlessly created a true picture of life.

1

The word “Renaissance” includes the prefix *re-* and the word *naissance*. *Naissance* means “birth.” Which idea from the passage offers context for this idea of rebirth?

- A** Modern painters are concerned with adapting older methods within their art.
- B** Modern painters look for less expensive materials to use in their art.
- C** Modern painters use realism in their paintings.
- D** Modern painters use less planning.

2

In paragraph 5 of “Renaissance Painting Today,” the term *smoky* is used to describe a certain style of painting. *Smoky* means that these paintings —

- A** have a smooth blurred quality
- B** were created many years ago
- C** include scenes showing smoke
- D** used smoke as well as paint in the process



3

Read this sentence from paragraph 7.

“Because figurative realists have subjects and styles similar to Renaissance subjects and styles, they use modern versions of Renaissance techniques.”

How does this sentence contribute to the development of the passage?

- A** This sentence reaches a conclusion about a technique.
- B** This sentence summarizes earlier points made about various techniques.
- C** This sentence transitions from traditional to modern techniques.
- D** This sentence explains why a previously mentioned technique was important.

4

The process of developing art from an underdrawing to a painting is described in paragraphs 10–12 of “Renaissance Painting Today.” The same process is illustrated in the section labeled “Modern Use of Renaissance Techniques.”

Using both the written description and the illustration, which part of this process is made clearer in the written passage than in the illustration?

- A** How an underdrawing appears before painting begins
- B** How the middle tone is used to cover the underdrawing
- C** How the final painting has the same shape as the underdrawing
- D** How rich colors become duller when highlights and shadows are added



Read the following information written in 1840 by an artist named John Cawse in a book called The Art of Painting a Portrait. Today, he is well-known for his use of colors and the blending of colors. In this brief excerpt, the artist discusses the use of color mixing and tints in the painting of a portrait.

- 1 First sitting for a portrait: . . . a step in the coloring is the making out of the shadows; this must be done with the shade tint, and laid on very thin. With this tint, all the forms within the outline must be carefully and correctly marked. The lights . . . must now be laid in, shaping and matching them to nature; then soften them together, with a badgerhair [brush], and close the first sitting with the warm shade tint.
- 2 Second sitting for a portrait: Match the red and yellow tints to the complexion, and then the blues; proceed to the shadows, leaving them clear and not dark . . . for [the shadows] must always be painted thin, that they may have the quality of shade—transparency. The light of the complexion should be painted with . . . full . . . color.

5

Based on the excerpt “The Art of Painting a Portrait,” how is this information similar to the information on portrait painting in paragraphs 10–12 of “Renaissance Painting Today”?

- A** Reds and yellows are used for the complexion of the subject.
- B** The outlines of the drawing must be precise and solid.
- C** Added colors must be darker than the real-life subject.
- D** Colors are blended with a badger hair brush.



6

Refer to the **Underdrawings** section of “Renaissance Painting Today.”

Part A Describe how paragraph 3 fits into the **Underdrawings** section.

Part B Explain how paragraph 3 contributes to the development of the entire passage.

Use details from the passage to support your explanation.

Rubric	
Score	Description
2	The student describes how paragraph 3 fits into the Underdrawings section and explains how the paragraph contributes to the entire passage. The student uses details from the passage to support the explanation.
1	The student describes how paragraph 3 fits into the Underdrawings section but fails to explain the contribution this paragraph makes to the entire passage. Few if any details are used to support the answer. OR The student generally explains the contribution of paragraph 3 to the entire passage, but fails to specifically describe its fit in the Underdrawings section.
0	The student’s response is totally incorrect or irrelevant.

Annotated Student Response

SAMPLE 2-POINT RESPONSE

1. A.) Paragraph "3" fits into the "Underdrawing" section because, it describes or tells you what the first step of making a underdrawing. "When an artist was planning or painting, he or she would make a careful drawing called a cartoon." (Pg 1 par. 3). This is telling you the first step.

B.) Paragraph "3" contributes because it tells you the very first steps of making a "underdrawing" painting. How are you going to paint something without knowing how? "A careful cartoon will reveal each problem". This is saying doing a cartoon will help you a lot.

ANNOTATION — 2-POINT RESPONSE

The student uses details from the passage to describes how paragraph 3 fits into the Underdrawings section (*tells you what the first step of making a underdrawing. 'When an artist was planning or painting, he or she would make a careful drawing called a cartoon'*) and explains how the paragraph contributes to the entire passage (*tells you the very first step of making a 'underdrawing' painting.... 'A careful cartoon will reveal each problem' doing a cartoon will help you a lot*).

Annotated Student Response**SAMPLE 1-POINT RESPONSE**

1. A.) 3 reasons why paragraph 3 fits into the underdrawing section are....
1.) Talked about planning a underdrawing 2.) Gave an example of an underdrawing 3.) Talked about how to do an underdrawing

ANNOTATION — 1-POINT RESPONSE

The student describes how paragraph 3 fits into the Underdrawings section (*Talked about planning a underdrawing.... Gave an example of an underdrawing.... Talked about how to do an underdrawing*) but fails to explain the contribution this paragraph makes to the entire passage. Details are not provided to support the answer.

Annotated Student Response**SAMPLE 0-POINT RESPONSE**

1. Paragraph 3 fits in underdrawings because it has art, paint, brushes, and canvas mentioned in it.

ANNOTATION — 0-POINT RESPONSE

The student's response is irrelevant. The student does not explain the contribution the paragraph makes to the passage and only provides irrelevant information about how paragraph 3 fits into the Underdrawings section (*it has art, paint, brushes, and canvas mentioned in it*).

Read this information about Leonardo da Vinci and the use of techniques in his paintings.

The Renaissance Artist

- 1 Leonardo da Vinci is perhaps one of the most famous of the Renaissance painters. He felt that in order to create his art he needed to know the laws of nature and the human body, as well as the rules of perspective. As he studied both human anatomy and the laws of nature he realized that objects were not two-dimensional outlines, but rather three-dimensional bodies. He also realized the effects of light and shadows in the way he saw objects. When he created his paintings, he used this knowledge.
- 2 He blurred the outlines of the objects he painted by blending one color into the next to create a softening. He observed that objects farther from him were less detailed and sharp. This technique of blurring and obscuring the lines was used even more to produce the effect of distance. This technique is known as sfumato. The use of lights and shadows to create the dimensions within a painting is known as chiaroscuro.
- 3 Leonardo da Vinci studied human anatomy, which made his representations of anatomy within his paintings remarkably accurate down to the bridge of an individual's nose and the very real curves and irregularities in the fingers and hands.
- 4 Leonardo da Vinci was convinced that for the artist of realism, creativity was not enough. He thought that the use of color, lights and shadows, and structures of human anatomy were necessary to make someone in a painting appear real, just as he did in the *Mona Lisa*.

7

Both "The Renaissance Artist" and the passage "Renaissance Painting Today" discuss Renaissance art and Leonardo da Vinci. Compare and contrast the information presented in each. Use details from both "The Renaissance Artist" and "Renaissance Painting Today" to support your response.

Rubric	
Score	Description
4	The student both compares and contrasts the information that is presented in both the paragraphs and the passage. Relevant details from both are given to support this comparison.
3	The student gives both a comparison and a contrast between the paragraphs and the passage and uses relevant details to thoroughly support only one.
2	The student gives either a comparison or a contrast between the paragraphs and the passage. The support provided comes from either one or the other of the passages rather than from both.
1	The student provides a single comparison or contrast but offers no textual support.
0	The student's response is totally incorrect or irrelevant.

Annotated Student Response

SAMPLE 4-POINT RESPONSE

2. How the two passages "The Renaissance Artist" and "Renaissance Painting Today" are alike and different to each other will be discussed.

How they are alike is both are Renaissance topic related passages and both discuss on painting styles used in that time period. In the passage from the "Renaissance Painting Today" it states that, "Two important innovations of Renaissance paintings were the use of "underdrawings" and development of the sfumato painting style." In the passage "The Renaissance Artist" it states that, "This technique is known as sfumato. The use of lights and shadows to create the dimensions within a painting is known as chiaroscuro."

How they differ is that "The Renaissance Artist" talks about an other style of painting than the "Renaissance Painting Today" talking about underdrawing. In "The Renaissance Artist" it talks about Chiaroscuro. "The use of lights and shadows to the dimensions within a painting is known as chiaroscuro." In the "Renaissance Painting Today" it says, "important innovations of Renaissance paintings were the use of "underdrawings," There is more but it was already said above. In conclusion this is how the two passages are alike and how they are different.

ANNOTATION — 4-POINT RESPONSE

The student both compares the information presented in the paragraphs and the passage (*both are Renaissance topic related...and both discuss...painting styles used in that time period*) and contrasts the information in each (*'The Renaissance Artist' talks about [an]other style of painting than the 'Renaissance Painting Today' talking about underdrawing*). Relevant details from both the paragraphs and the passage are given to support the comparison (*Two important innovation of Renaissance paintings were the use of 'underdrawings' and development of the sfumato painting style*) and the contrast (*In 'The Renaissance Artist' it talks about chiaroscuro, 'The use of lights and shadows to [create] the dimensions within a painting....' In the "Renaissance Painting Today" is says, 'important innovations of Renaissance paintings were the use of 'underdrawings'*).

Annotated Student Response**SAMPLE 3-POINT RESPONSE**

2. In both passages they mention some artistic techniques and tell who used them. The first passage, however, describes the techniques and mentions who used them. The second passage tells a short biography of one of the renaissance artists and explains how he used the techniques in his artwork. For example, in paragraph 3 of the first passage, the author describes the steps of using a technique called underdrawings where you draw a cartoon of your painting on a separate page and then copy it onto your canvas using a grid. In the second passage, the author talks about the famous artist, Leonardo da Vinci. Although the passage does not mention Leonardo using the technique of underdrawing, it does mention him using another technique called sfumato, which was also mentioned in the first passage. Overall, both passages support one another with information about topics the other did not cover.

ANNOTATION — 3-POINT RESPONSE

The student gives both a comparison of the paragraphs and the passage (*they mention some artistic techniques.... of underdrawing.... sfumato*) and a contrast (*The first passage...describes the techniques.... The second passage tells a short biography of one of the renaissance artists and explains how he used the techniques*). The student uses relevant details to thoroughly support only the contrast (*in paragraph 3 of the first passage, the author describes the steps of using...underdrawings where you draw a cartoon of your painting on a seperate page and then copy it onto your canvas. In the second passage, the author talks about the famous artist, Leonardo da Vinci.... using another technique called sfumato*).

Annotated Student Response**SAMPLE 2-POINT RESPONSE**

2. "The Renaissance Artist" is specifically about Leonardo and his methods. It explains how he studied human anatomy and the laws of nature to understand how they worked. It also explains how he used the knowledge he gained in his art. However, "Renaissance Painting Today" describes two types of painting methods. It described how and why these methods. It also explained how these methods are used today.

ANNOTATION — 2-POINT RESPONSE

The student gives a contrast between the paragraphs and the passage (*'The Renaissance Artist' is specifically about Leonardo and his methods.... However, 'Renaissance Painting Today' describes two types of painting methods*). The student provides information primarily from “The Renaissance Artist” to support the contrast (*It explains how he studied human anatomy and the laws of nature to understand how they worked.... how he used the knowledge he gained in his art*).

Annotated Student Response**SAMPLE 1-POINT RESPONSE**

2. A. in the two passages they are different and the same in many ways such as...
different- one talks about the underdrawing and the other is about an artist named leonardo da Vinci.

ANNOTATION — 1-POINT RESPONSE

The student provides a single contrast (*one talks about the underdrawing and the other is about an artists named leonardo da vinci*) but offers no textual support.

Annotated Student Response

SAMPLE 0-POINT RESPONSE

2. They have more detail and there
more understanding there not
Just Color mixed on to a
page.

ANNOTATION — 0-POINT RESPONSE

The student's response is irrelevant (*more detal...more understanding...not just color mixed on to a page*). The student does not give either a comparison or a contrast between the paragraphs and the passage.

Item Information

Question Number	Key	DOK*	KCAS Primary Standard**
1	A	2	L.6.4b
2	A	1	RI.6.4
3	C	3	RI.6.5
4	D	2	RI.6.7
5	A	2	RI.6.9
6	NA	3	RI.6.5
7	NA	3	RI.6.9

*DOK is the abbreviation for Depth of Knowledge. Please note that DOK is associated to the complexity level of an assessment item and is not aligned to the standard. Further information regarding DOK can be accessed on the Kentucky Department of Education Web site:
<http://education.ky.gov/curriculum/docs/Pages/Content-Specific-Core-Content-for-Assessment-DOK-Support-Materials.aspx>

**Further information regarding Common Core Standards can be accessed on the Common Core Web site:
<http://www.corestandards.org>

ACKNOWLEDGMENTS

“Renaissance Painting Today” Photo 1 Mona Lisa © Stuart Dee/Getty.
Photo 2 Woman with Violin © Peter Barritt/Getty.



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